## A Full Length Portrait of a Noble Building

The Temple of the Scottish Rite at Washington, by John Russell Pope-Some Reflections on the Architect and the Public.

By ROYAL CORTISSOZ.

It has been a little amusing to observe the manner in which events have falsified some of the prophecies as to what the war would do to the art market in the United States. An increase m the number of American pictures sold was expected, and this dream has come true-but nobody believed things would be quite as active in the auction room as has proved to be the case. The Reisinger collection did very well. Good fortune similarly befell Mr. Lambert's old and modern pictures. It would have seemed incredible eighteen months ago that a sale like this one should be so successful. Even more interesting than the comfortable total secured is the light thrown by the sale upon the maturing undgment of American collectors. The paintings fetched prices based, on the whole, upon their merits. Are we nearing at last the good day when fashion will have next to nothing to do with these matters? The battle for the native artist seems practically aon. Blakelock's "Moonlight" bringing \$20,000 in the Lambert sale confirmed the hypothesis promoted by earlier incidents of the season—that American art is no longer the Cinderella of the

### An Idea Embodied in Architectural Form.

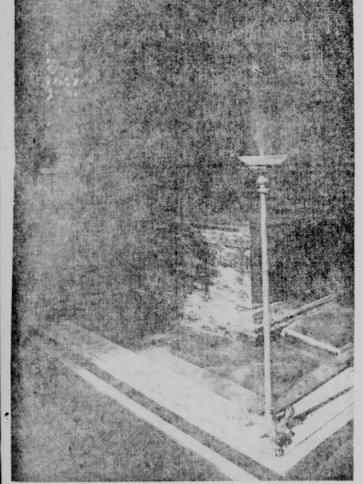
dea Embodied in Architectural Form.

In a present a felicies are congitities where with the rooms within. But nor without is there vivid expression of the acter which the given it possess. There is, accordinate. The indispensable thing, in short, is that a motive rooted in the majesty of bulk shall nevertheless or againsally rise and even soar. There is where Mr. Pope has scored a magnification which we give the very essence of his conception does not leave his grand pile immobile and heavy. It is not oppressive. The monument stands out against the sky with a kind of dramatic vitality. To say that it is pictureaque would be to violate the austere genius of the design, yet we venture to call it one of the most remantic of classical buildings. It is roomantic because, in spite of its gray stateliness, it has color, variety, the rich suggestiveness of big chords of light and ahade—and because it has mystery.

ill, at Columbia Chimodels and photoits qualities. When
it up it is seen that
used one of the rese of our time.

mystery.

The knowing one who may cross the
path of the visitor will tell him how
the symbolism which pervades the
temple begins to make itself felt in the ment of the build- for himself the spreading rays of the ground of mere Masonic emblem reproduced just bes so often encoun- hind the columns of the main façade, to the past is obthe could not have phore in which the edifice is enveloped,

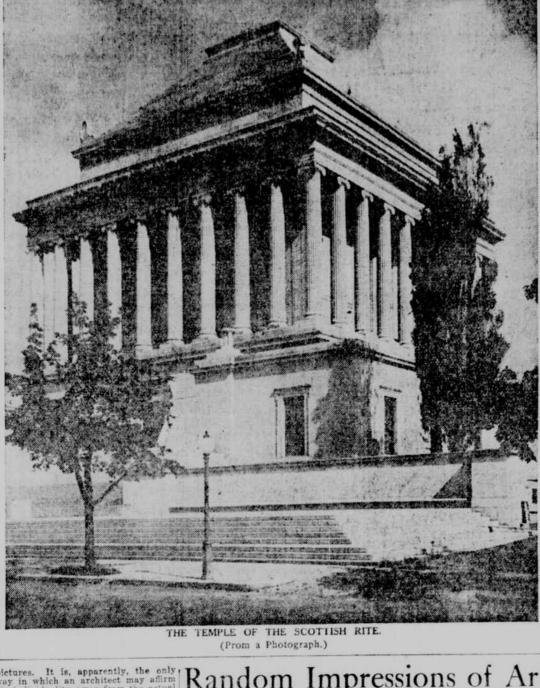


THE ALTAR IN THE TEMPLE OF THE SCOTTISH RITE (From Photograph.)

Partied out this composition if the an atmosphere of Egyptian strangeness that mausoleum at Halicarnassus had solemnity. It is a true temple, sit supplied him with his central motifie. The fundamental factors in the temple curiously modern, somehow, in the feet fundamental factors in the spruce order the spruce order tines and finish of all its inner appointments, but susceptible to the familiar in the restorations are reder the play of shrewdly governed all here the broad stepped appraised, illumination, of wonderfully impressive the fortress-like basement with its exposition, and certain, with the passive contraction of the statement of the s

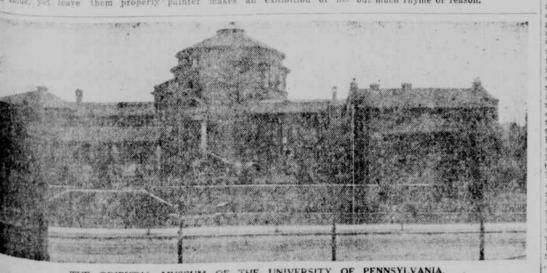
basement with its exposition, and certain, with the in the middle, the sace of time and the pressure of us above, and the pyratake on a fascinating pating. The It only needs a quad-the whole and certain they have in this building a perfect ladornments to recall setting for their ceremonies. And be-like exactitude Pliny's lievers in the creative energy of Amer-hen we have looked at lean architecture must recognize in it a like exactitude Pliny's hen we have looked at Washington, walking ving it as part of the g thing bathed in light we forgotten Halicare thought only of the r which this temple idea at its core. Mr. to much borrowed a invisited an idiom of le. The old pattern is infied by genuine conand, above all, by a proportion.

Culty in the solution of its sort is the adjust to the whole, the discess in such wise that we wight and strength with a just appreciation with a just appreciation with a just appreciation with a just appreciation with first, and so on excheme; the manipuga and ornament with a shall give them their leave them properly



effect, but it always seems to recall the





THE ORIENTAL MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA. (From a Photograph by Sheeler.)

the School of Architecture at the university, and its most important service will be to the public and is also addressed to the public. We hope it will receive the attention it deserves, not only for the sake of the beautiful work of art which it presents, but for the sake of the principle which it aims to sate of the principle which it aims to traits by Robert Reid.

baran—Landscapes by Alden Weir and Portraits the presents, but it presents as a subject lesioncing to the dulp and the presents are subject lesioncing to the dulp and the presents are subject lesioncing to the dulp and the presents are subject lesioncing to the dulp and the presents are subject lesioncing to think about. This season it takes the counted among the things which we will one present addition to the dulp and the presents are the presents and the same that the quality interesting to think about. This season it takes the retent must be a real, as immediate as fraitful of emetion, as the Russian and the proposed to the dulp interest must be even the proposed. It develops just such as in the reset when an architect preduces, and the proposed to the dulp interest them an architect preduces a season of the sort the must make a happy way of the pattern or subject. The present of the present in th Every year the Metropolitan Museum gives us some ally interesting to think about. This season it takes the hape of a special exhibition of Chinese pottery and sculpture, which is to be opened on March 6. It will contain unique treasures. American connoisseurs, Mr. Freer, Mr. Peters and others, have been extraordinarily active—and fortunate—in this field and on occasions of the sort the museum has a happy way of securing precious loans. Another sale of pictures is to be announced. At the American Art Galleries, on Wednesday, March 1, there will open an exhibition of nearly five hundred paintings, sold and modern, belonging to the estate of the late T. J. Blakeslee, will be sold on the evenings of March 7, 8, 9 and 10. This second modern, belonging to the Blakeslee stock. The Anderse will be sold on the evenings of March 7, 8, 9 and 10. This same method of the second of the second of the second of the museum many second of the second of the second of the second of the museum many second of the sec

painted and abounding in a certain dour psychological interest. Zurbaran, often, in devotional mood, as moving as El Greco, is in this instance similarly better studied in the treatment of a secular subject. The two large canvases of saints are good enough, but have little to any about his art in its richer estate. They are, for him, pot boilers. The double portrait, "The Daughters of Juan de Roelas," is a lovely thing, bearing the true stamp of his artistic character in its simple masses of russet color and in its sober style. The Goyas are of decidedly mixed value. Only one of them, the small "Portrait of a Man," gives to the full the charm of his bravura. After that we would place the amusing little sketch of the Duc d'Osuna.

At the Whitney-Richards gallery Mr. Alden Weir has placed on view a collection of twelve or fourteen of his paintings, old and new. It has the charm of a spring of bubbling sweet water, coming in the midst of a season which has offered us so many rough and acrid draughts. Most of the paintings and pictures are landscapes, silvery impressions very delicate and yet having a certain "body," like good wine of Connecticut woods and pastures. They are very free in design, absolutely spontaneous in their seizure of casus episodes in the countryside, and at the same time they have always that pictorial felicity which proclaims the lover of nature doubled with the artist. There is no landscape painter of our day who has quite Mr. Weir's gift for enduing with the charm of invention a motive picked like a flower in some simple, fragrant corner of the world. It is in his landscape work on this occasion that he is most beguiling. He shows the study of a young woman, a still life, a couple of urban night scenes, and they are all interesting, because he painted them, because there is a fineness about everything he does; but we can turn from these things and forget them. Pictures like the "Midsummer" or the "Fishing Party" stay in the memory like an inspiration. They are so fresh, so delightful, in their truth. There is such beauty in their subtle greens and grays. They are so rich in the art which upon canvas turns light and air, the shimmer of leaves and the blue of the sky They are so rich in the art which upon canvas turns light and air, the shimmer of leaves and the blue of the sky into a jet of sensuous pleasure and noetic emotion. Critical appreciation is here an affair of pure gusto. It is suggestive to follow the straightforward workings of Mr. Weir's technique. But it is better to be merely happy in the presence of pictures so beautiful.

Mr. Robert Reid is exhibiting at the Seligmann gallery another large group

# pictures. It is, apparently, the only way in which an architect may affirm his individuality away from the actual scene of his labors. Mr. Pope's exhibition is the first indication of any response to our plea. It is arranged by the School of Architecture at the university and its most important services and its most important services and its most important services.

advance. It is important in portraits like these, in which the head and figure are defined in a few strokes against a background of bare canvas, that the touch should be as firm as it is flowing. If the effect is to be one of vivacity, of cleverness, it must nevertheless reveal also knowledge and authority. In other words, it takes a good painter to carry off an essentially sketchy performance. Mr. Reid has the requisite resources behind his swiftness and his gayety. His "impressions" are in the true sense portraits, sensitive in characterization and resting upon a sure sense of form, Men, women and children are represented in his well filled gallery. They are all portrayed with sympathy and skill.

At the Thumb Box gallery is an ex-

At the Thumb Box gallery is an exhibition of drawings, water-colors and pastels by five artists. It is a fairly interesting show. By E. Dimock there is a group of water-colors in the modern manner, painted without due regard to the true form of the human figure. They lack conviction. William J. Glackens shows, among other things, a "Girl at a Window" in pastel. It is a beautiful picture in color and light, and would seem to have been done with more care and expense of time than the usual run of his things. "Factory Girls' Lunch Hour" is an effective bit, with figures large in proportion and well arranged. The work of Edith Magonigle has the general effect of Japanese prints. It is good in design and color and there is a sense of humor, a refinement, which gives it a great deal of charm. "The Lily of Yede" is noteworthy for its delicacy, "The Magical Ball" on account of its color, "Love Among the Artists" because of its humor, and "Mimi" because of its striking decorative arrangement.

Maurice Prendergast shows three of

cause of its striking decorative arrangement.

Maurice Prendergast shows three of his usual messes of splotches of color which stagger the mind of the beholder and make him wonder what it is all about. By George Bellows are eighteen masterly drawings. A number of them are sketches for the nude figures of boys in some of his dock-end pictures. They are very simple, yet the artist has managed to put into his few lines a fine sense of character. These happy young animals are the children of the slums in all their mischief and untamed boyhood. No. 11 is, we should judge, a first study for the portrait which was included in this year's show of the Society of American Portrait Painters. It is more impressive than the completed painting.

A large and important collection of

the completed painting.

A large and important collection of etchings and lithographs by Whistler is now on view at the Keppel gallery. It contains heautiful impressions of many of the finest plates. The show brings home to the beholder with great force the genius of the artist and his wonderful mastery of his medium.

Among the lithographs "Early Morning, Battersea," is conspicuous. It has an astounding delicacy and the effect elmost of a wash drawing. "Gabled Roofs, Vitré," is one of Whistler's superb drawings of houses, being to his lithographs what "The Unsafe Tenement" is to his etchings. "La Robe Rouge," which is really a portrait of Mrs. Whistler, is noteworthy on account of its strong suggestion of color. It is a marvel how he has been able to produce this effect with black and white alone. One of the most beautiful of his lithographs is "The Butcher's Dog," which he himself held in high esteem. It shows the exterior of a butcher's bop with a dog seated before the window; it is drawn in his most masterly is drawn in his most masterly in a draw the the whole might be any content of the University of Pennsylvania, in this city, there has just been opened a remarkable exhibition of Oriental art. The objects on view have been accumulated over a period of more than two years, and at very great cost. Besides the things purchased, there are many treasures which have been given been given by the produce this effect with black and white alone. One of the most beautiful of his lithographs is "The Butcher's Dog," which he himself held in high esteem. It shows the exterior of a butcher's bop with a dog seated before the window; it is drawn in his most masterly in the content of the University of Pennsylvania, in this city, there has just been opened a remarkable exhibition of Oriental art. The objects on view have been accumulated over a period of more than two years, and at very great cost. Besides the things which have been given been given been content. And, and the produce this effect with black and white a lon



(From the Painting by Zurbaran.)

which have been given or lent. And,

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THE ATRIUM IN THE TEMPLE OF THE SCOTTISH RITE. (From a Photograph.)